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QUOTATION IN MUSIC.

BY FRANKLIN PETERSON, MUS. BAC. OXON.

(Continued from page 219)

WE are not concerned with the dialectic use of quotation where a writer is quoted as an authority, and his work used to support a contention or a position. Music has no need for such devices, nor has she any province in which they could operate. But it is a remarkable thing that there is practically no aesthetic use of quotation in music analogous to that which has adorned and enriched the literature of all modern languages. The very few examples to be found depend for their effect upon the assistance of words or definite suggestion.

Quotation in music—the appropriation by a composer of a complete thought as conceived and expressed by some predecessor—is exemplified by (1) the cases where a theme has been selected for treatment, (2) those where a well-known phrase or sentence has been incorporated in a new composition, and (3) those where a few bars or easily recognized notes appear as a “quotation” proper. Examples in the last group show the only use of quotation which is truly analogous to quotation in literature, and in their fewness and comparative insignificance they also show how very little the favourite device of artists with the pen or brush is at the disposal of musicians.

An author may quote from a poet, dramatist, or other writer who has expressed the thought burning within him in much more felicitous language than he can command, or who has crystallized in one line of poetry all his spirit strives to say. Or he may find his periods hovering round one well-known theme until he almost perfume rounds them off with the quotation which occurs spontaneously to all his readers. And so he adorns his pages with "jewels from the stretch'd forefinger of all Time," with more or less taste and success, and free from the fear of being called a thief.

The lines of demarcation between the three groups of musical examples just enumerated are too indefinite to be easily drawn. Bach does not quote Legrizerzi when he writes a double fugue on the earlier master's subject.

Beethoven does not quote Paisiello when he writes a set of variations on "Quant'è più bello." But he does quote Mozart when in the Diabelli variations (Op. 120) he uses the subject of Leporello's first song in *Don Giovanni* ("Notte e giorno") as the leading idea in one of the variations.

The image shows two staves of musical notation. The top staff, labeled 'THEME' on the left and 'DIABELLI.' on the right, consists of a treble clef, a common time signature, and a bass clef. It features a series of eighth-note chords in the treble and bass staves. The bottom staff, labeled 'Var. XXII. Alla Notte e giorno' on the left and 'MOZART.' on the right, also has a treble clef, a common time signature, and a bass clef. It contains eighth-note chords in the treble and bass staves, with some eighth-note groups in the bass staff having a '3' below them, indicating a triplet. The notation is typical of early piano music.

Reinecke's quotation of Bach's Musette in G major (Third English Suite) in the course of one of his 'Variations for Two Pianofortes' on Gluck's gavotte, is even more subtle than Beethoven's use of the Mozart subject. It does not dominate the principal theme, nor does it even interfere in any way with it; and the idea of combining the two gavottes in the course of a modern set of variations is as successful as it is happy, and it is extremely happy just because it is so successfully carried out.

Somewhat similar is the device by which so many humorous and even comical effects are gained in variations by Ochs and 'Ernst Scherz' on the Volkslied "Kommt ein Vogel geflogen." Some of the fun gets rather ribald, e.g. when Beethoven's and Mendelssohn's funeral marches are combined, or when the touching melody in Chopin's funeral march is caricatured.

Composers of all periods have made effective use of well-known themes in the course of more or less elaborate works. In the earlier ages these themes appear as *canti fermi*, and from their rhythmless, melodyless nature, as well as from the character of the contrapuntal superstructure; they fail to hold their own ; their individuality

disappears, incorporated in a homogeneous whole, and discerned only by the eyes of students.

At a later period, when the *canto fermo* were more rhythmically melodious, and therefore more easily recognized, and were also more widely known, the effect gained was proportionately greater. Many heart-stirring examples can be recalled by students of Bach's sacred works. Only to name a few, we may mention the movement in the cantata "Wachet auf," when through the pulsing rhythm of music instinct with grace and happiness, sounds the melody of the chorale from the tenors in unison.



Or, when in the last number of the *Christmas Oratorio*, amid jubilant strains of triumph, the chorus bursts into the song, "Now vengeance has been taken o'er all the foes of man," to the well-known music of the 'Passion Chorale,' the most beautiful and the best known of all hymn tunes. Or, when above the double orchestra and the 8-part chorus which opens the *Matthew Passion*, the *ripieno* soprano voices soar in the melody "O Lamb of God" as some cathedral spire, rising above the noble building filled with its sacrifice of ritual, incense, praise, prayer, and adoration, points to the Heaven where these are acceptable offerings.

In the case of the older contrapuntal compositions the *canto fermo* lies deep down unseen, like the huge roughly hewn blocks of a cathedral foundation—strong enough certainly to bear any weight of superstructure, and essential to the building, but not entering into its visible beauty nor contributing to the effect it exercises on the aesthetic sense, nor even determining any save the very broadest details of its construction. Students who go down into the crypt and examine the foundations discover that these huge masses of squarely cut breves, when considered in relation to each other, make some song of which the words are lost and the music forgotten—"L'Omme Armée," "Se la face ay pale," etc.; perhaps they are merely the notes of the scale, "Ut, re, mi, fa, sol, la," or "La, sol, fa, re, me." *

In modern works the *canto fermo* is the end which crowns the work. We feel that the whole contrapuntal structure from foundation upwards has been built with this particular end in view. The trumpet call which opens and dominates the last chorus of the 'Christmas Oratorio' is not the principal subject, but merely the outstanding feature of what is only the setting of the chorale. The pathos of the instrumental introduction

and of the vocal phrases which open the first chorus in the *Matthew Passion*, reaches the height of its expression, the intensity of its meaning, only when the long notes of "O Lamb of God" are heard through and above the other parts. The counterpoint in these compositions does not smother the *canto fermo* by its weight, or strangle it with its intricacy, but seems to prepare the way for it, and to lead up to it so perfectly that when it appears it has all the effect of a quotation similarly introduced as the point and climax of an oration.

Analogous to this is the clever use of well-known chorales in the course of the Passion—hymn tunes understood of the people, and in which they were expected to join. Words and music were alike familiar, and the movement which preceded served much the same purpose as the counterpoint of the elaborate settings just described, and with all the more effect on the popular mind because they were so much simpler, so much more direct. One example must suffice out of many almost equally happy uses of this device which we might quote. The Apostles at the Last Supper ask in awestruck tones, "Herr, bin ich's?" when Christ has declared, "This night one of you shall betray Me." The musical motive and the order of the words are alike inverted in the following chorale, and the congregation are led from the distressed cry of the Apostles to a reflection on their own personal share in the tragedy. "Is it I?" asked each disciple. "It is I," confesses each follower of Christ.



This delicate point is unfortunately missed in our English translations where the two notes to the words "bin ich's?" appear as three notes to the words "Is it I?" so destroying the connection.

These quotations owe their effect largely to the words with which they are connected; but the words are in all successful examples of quotation in music so inseparably connected with the notes as to form with them one idea.

When the "radiant angel" in the *Dream of Jubal* unfolds the Divine purpose that from Jubal "as from a fountain exhaustless shall the art that's noblest, purest, most of Heaven proceed," the unison passage



suggests to the hearer one of the best-known choruses in the literature of sacred music. And it is a testimony to the truth of the contention that quotation is comparatively useless and almost unused in music that the composer (or editor or publisher!) has thought it necessary to insert in the printed score an asterisk [and a footnote pointing out to the ignorant student or deaf concert frequenter that the notes represent "And He shall reign for ever and ever (*Messiah*)"]! What would have been Sir A. C. Mackenzie's feelings had his manuscript been part of a university exercise, and if it had been returned to him with a blue pencil mark, "See Handel's *Messiah*," opposite the passage? Perhaps the thought of the numerous examiners of his work who might pass hasty judgment in metaphorical blue pencil made him decide to disarm their criticism by a frank avowal that the passage is a quotation! At the close of a university exercise a candidate whose work I saw tried to weave into the accompaniment of his "Dona nobis" some of the beautiful thoughts in the last chorus of Beethoven's Mass in C. The idea turned out so difficult

* "Lascia fare mi," one of Josquin de Prés' puns (Grove ii. 41).

of effective accomplishment that the young gentleman contented himself with the quotation of two very easily recognizable bars just, as it were, at the peroration. What was his disgust when he found scored above the passage "See Beethoven in C" in bold pencil when his exercise came back to him. And if a candidate, whose work succeeded in satisfying the examiners as this exercise did, was unwise in trusting to the most distinguished musicians in the country recognizing a quotation as distinct from a plagiarism, what must be the fate of the composer who does not label his quotations as the composer of *Jubal* felt obliged to do?

(To be concluded.)

OLD-FASHIONED MUSIC.

IT is to be feared that we critics sometimes use words without having come to a decision about their precise meaning. We speak of "artistic" singing almost as facilely as the Philistine prates of artistic decoration, by which he means a scheme of decoration which fashion has declared to be in the best of taste—one year it is Japanese wall-papers; the next it is any neutral shade of paint. 'Tis likely enough that the style of singing which we admire now as artistic we shall label less complimentarily a few years—nay, seasons—hence. We are going through a phase which bears a family resemblance to the intenseness of a decade ago. If a singer has brains and can interpret the meaning of a song, however poor she may be vocally, why then we proclaim her "artistic." What precisely we mean nobody knows; least of all ourselves. But because we do not mean anything precise we mean a great deal, using the word to cover more than we can express in words.

Only, I sometimes wonder if our readers quite catch our meaning. For, indeed, all good singing might be called "artistic," and yet it would not be the kind of singing we mean. There are many such catch-words in the critic's vocabulary, for he (poor man!) is hard put to it to describe in words either the impressions he receives from music, or the music itself. The art of tone lies outside the verbal art. It can be expressed by no other terms than those of itself. And so the musical critic is at best somewhat of a futile figure.

But of all terms that we often use, "old-fashioned" is the least explicable. At one of the first concerts of the season I heard several new songs, and two of them were by Sir Arthur Sullivan. The first, a setting of Tennyson's "Tears, idle tears," was full of a graceful melancholy, melodious as Gounod would have wrought, and yet the abiding impression I received from it was that it was old-fashioned. And by that I do not mean that its smooth harmonies were not of the most modern type, or even that the composer worked up to an old-fashioned (almost Balfian) climax, but that the whole character of the song, its sentiment, was not of the day. The same composer's "O swallow," another setting of a Tennyson poem, save for its stereotyped close, was modern enough in feeling. Both songs, I believe, are late compositions. I cannot analyze my impressions. If you could say such and such a composition is old-fashioned because, technically, it belongs to the past, the matter would be easy enough; but, staunch upholder of all that is modern as I am, I am not so glaringly new as to be insensible to the vitality of music very much older than these songs of Sir Arthur Sullivan's. The technique of Bach, for instance, is not the technique of to-day, though so much of modern art is foreshadowed in it; the technique of Beethoven is even old-fashioned;

but I do not find the works of either master old-fashioned in the sense I mean. Of course, the rejoinder will be that these men were geniuses, and no great genius ever grows old-fashioned. With all due respect for the great spirits of the world, and their enthusiastic admirers (who in their enthusiasm inspire some of the greatness of their idols), I must emphatically affirm that much of even Bach and Beethoven is not for this age. Only one recognizes it without feeling that that part of them is old-fashioned; and one forgets it in giving oneself up to the music which is as new in spirit, if not in technique, as any written by our modern men. "New in spirit," will that help us to an analysis? Hardly, because so much that is as old-fashioned now as the photographs in a family album was hailed as new in spirit by men of its own time, who, it must be conceded, should have known of what they spoke.

At Birmingham the other day, the question pressed still more persistently on my mind. Mendelssohn's *Elijah*, still hailed as a masterpiece, as I have no doubt it is, only personally I cannot see it, struck me as infinitely old-fashioned, especially in its solos, which are especially Mendelssohnian. A good deal of it was informed by the spirit of Handel and Bach, and this passes even to-day, but the "gems of the oratorio," the things that the man in the street knows, that every church organist includes in his service lists as anthems—"If with all your hearts," "Cast thy burden," "It is enough, O Lord," "O rest in the Lord," and "Hear ye, Israel"—these to my mind sound hopelessly old-fashioned in sentiment. And yet the man who wrote them also penned the dialogue between the Queen and chorus, "Have ye not heard"? That for dramatic grip and suggestiveness is one of the finest pages in the oratorio, and is comparatively quite modern. To pass from Mendelssohn, whose fate it has been to be admired too much in his day and equally absurdly decried now, and to come to a living composer, Dvorák, I was even more struck by the old-fashioned picturesqueness of "The Spectre's Bride." It is some time since I heard the work, and much water has flowed beneath London Bridge since then. I remember at one time it struck me as singularly forcible and modern; but now it appears to be merely clever and facile, with much old-fashioned melodiousness and a deal of "Fliegende Holländer" weirdness. It is curiously old-fashioned, reminding me, I know not why, of a romantic oleograph depicting lovers, castles, and owls. And then we had Bach's *St. Matthew Passion*, a work which contains much that is no longer of interest to modern ears and yet never once gives one the shock of the family album.

If we leave music for a moment and turn to other arts and crafts we may find a clue. Take furniture and decoration, for instance. Why do the chairs and tables and elaborately gilded looking-glasses of the early middle of the nineteenth century seem so hopelessly old-fashioned, when the work of Chippendale and Adams still pleases all our senses? Why do the stucco monstrosities of early Victorian houses suggest only the hideous age that expressed itself in the huge crinoline, while a Jacobean house of red brick faced with stone still seems the most suitable and dignified architecture for this country? The plainest cabinet work of the end of the eighteenth century is less old-fashioned to-day than that made in the fifties or sixties. Again, to take another example, why is Byron infinitely more old-fashioned than (I will not say Shakespeare but) Milton? And why, to descend to minor poets, is a Barry Cornwall unspeakably old-fashioned when the merest poetaster of the Elizabethan age is not? With furniture

and architecture finished solid workmanship go for much. Thus a Jacobean house, apart from the pleasure its proportions give to the eye, was built as well as men could build, whereas the abominable stucco house, and almost as abominable red brick villa, with its senselessly fanciful eaves and gables, is a pretence. The Jacobean house was meant to live in, and its ornaments, rich as they were, are subordinate to that main idea. And it is the same with old furniture. A Chippendale chair of the rarer sort is carved with vast cunning and delicacy, but the idea that after all it was a chair was never lost sight of, whereas the Victorian articles of furniture have loops and curves and clumsily executed carving just where they should not be. In the old furniture there was restraint; in the most modern nothing but unnecessary and unmeaning detail absolutely conditioning the form. A sham elegance was the note of the day—a genteel sham elegance—and the houses and the furniture expressed it. There was also a sham elegance of sentiment in the Victorian days. It went deeper than the eighteenth century pseudo-classicism, which was merely decorative, and did not mean very much. It was the age of a curious idealism, an almost maudlin sentimentality. Mendelssohn was a man of his age, and he appealed to living men and women; perhaps desired to appeal, for in spite of much that is now old-fashioned in his music there is another Mendelssohn who ought to have been a genius for all time.

The one thing which I can deduce from my analysis is that nothing grows more old-fashioned than sham. In every age there are currents of thought and feeling which, perhaps founded on reality in the beginning, become the fashion of the moment and are assumed as one wears the hat or the coat of the day. The eighteenth century worship of classicism was one of these fashions, and it makes the poems of the smaller men quite unreadable to-day; the reaction to the puerile romantic school in literature was another fashion, and it had much to do with making the art products of the early part of the century dead to us now. There have been ages, however, in which the general spirit of any one race has been more normal—our Elizabethan age was one of those periods—and this sanity was made still more effective by the cataclysm of the Commonwealth. The age undoubtedly affects the smaller worker in art; he must swim with the tide or perish. But there are men who are strong enough to work out their own individuality (and perhaps help to make the individuality of a succeeding age), and these men we call geniuses. To a certain extent they are influenced by their time—to that extent their work becomes old-fashioned—but they never surrender their outlook on the world to the fashionable outlook of the day. Think of the environment of Bach and Beethoven, of the musical tastes of their day, of the fashionable gods in music then, and you will have some idea of how strenuously each was concentrated in himself. They worked as human beings, as men, and consequently but little of them is old-fashioned.

And the fashions of the day? We are a little too close to them to come to a clear idea. All we know of Wagner is that much of his early work is nearly as old-fashioned as Mendelssohn's. Wagner was then a man who attempted to swim with the tide. Brahms never did, and consequently not one of his works sounds old-fashioned to-day, although possibly his technique soon will appear so. But some of the big figures of the nineteenth century will be to our children, perhaps, as old-fashioned as the sentimental side of Mendelssohn seems to us now. It may be that Schumann, who was more a swimmer with the tide than Brahms, will gradually become too romantically

sentimental. And Chopin, at one time the most advanced of musicians in a technical sense, will probably have to go the way of the others, since his morbid romanticism was essentially an expression of the passing mind fashion of his day. Only, perhaps, he will prove my rule, for in his case at least the romanticism was a genuine expression of the man, and in whatever age he had lived he would have expressed himself in much the same vein.

EDWARD A. BAUGHAN.

BIRMINGHAM MUSICAL FESTIVAL.

FOR the first time in the 132 years of its history, the Birmingham Musical Festival was held last month in the midst of the excitement and distraction of a General Election. This threatened rather serious consequences, as the seat of the president, Viscount Curzon, was contested, and his looked-for attendance seemed out of the question. Moreover, on the eve of the festival his father, Earl Howe, died, and it became impossible for him to appear in Birmingham. But his interest in the celebration was not lessened, and financially the festival promises to be the most successful since that of 1876.

Four days were devoted in London to orchestral rehearsals, and the final full rehearsals extended to three days, so that every preparation was made to insure perfect performances.

The festival opened on Tuesday, the 2nd ult., with the National Anthem, Costa's version, the chorus displaying fine tone. *Elijah*, according to usage, followed, but the performance was not in any way noteworthy. Mr. Andrew Black, in the title part, sustained his reputation, and Mr. Lloyd sang well, though not up to his highest standard. Miss Esther Palliser took the soprano solos in the first part, and Madame Albani in the second: Miss Ada Crossley and Miss Clara Butt similarly sharing the contralto music. Miss Marie Brema, Mr. William Green, Mr. Bispham, and Mr. Plunket Greene assisted in the double quartet. The singing of the chorus was good, and the orchestral work was admirably done.

In the evening the programme was miscellaneous, the chief item being Hubert Parry's *De Profundis*. Miss Evangeline Florence sang the soprano solos with pure tone and fine expression, and the choral singing was bright though not altogether perfect. Miss Clara Butt sang four numbers from Edward Elgar's song-cycle "Sea Pictures," creating a great effect with the last, "The Swimmer." Mr. Plunket Greene gave a fine rendering of a song by Sir Hubert Parry, composed expressly for the festival. It is entitled "The Soldier's Tent," and the words are taken from a poem by Carmen Sylva (the Queen of Roumania), "The Bard of Dimbovitz." To the sleeping soldier come dream messages, but his answers are: "I have my sword; I have the fight; I have death." The atmosphere of romance is breathed in the extremely beautiful and poetic orchestral setting, and the song has a touching beauty quite unlike anything else from the same composer. Mr. Greene also took the solo in *Die Vätergruß*, by Cornelius, the performance, with chorus, being most impressive, the sinking of pitch notwithstanding. There were four orchestral compositions in the programme, but none of them new to Birmingham. The concert opened with Schumann's overture to *Genoveva*, and closed with Wagner's overture to *Tannhäuser*, the latter having the finest rendering. The symphony was Mozart's, that marvel of constructive art known as the Jupiter Symphony. In the performance the wind parts were doubled, and as the strings played with the greatest delicacy there was a good balance of tone. The per-

formance revealed all the beauties of the composition. Tschaikowsky's *Romeo and Juliet* overture was splendidly played. In short, the concert was a revelation of the progress made in orchestral execution, while the art of *bel canto* shows no corresponding advance.

On Wednesday morning, the 3rd ult., was produced the one festival novelty, *The Dream of Gerontius*, as set for soli, chorus, and orchestra, by Edward Elgar. Cardinal Newman's poem, with all its imaginative power and wealth of expression, hardly seems inviting to the composer. A personal narrative of death, though told in a dream, and the hereafter from the point of view of the Romish Church, is not acceptable to every mind; and the distinctive theo'logical aspect of the book stands in the way of its recognition from the purely artistic standpoint. Still, Mr. Elgar, bolder than others who have studied the text with a view to musical treatment, has taken the subject in hand, dealt with it in the most devout spirit, yet with the loftiest daring, and has produced a work that is a monument of constructive skill viewed from the technical side. He employs every resource of the modern orchestra, and exacts the utmost from the chorus. Representative themes are many, and they are worked out with consummate art. The prelude contains no fewer than nine. These stand for Judgment, Fear, Despair, and Prayer. The keynote is, so to speak, dread of the unknown. The first part, the death scene, consists of a series of monologues for the tenor soloist, with prayers for the assistants, and the priest's charge to the dying soul. Though there are beauties throughout this part, the general tone is solemn and mournful. In the second part, where the angel bears the soul of Gerontius to the judgment court, the dialogue is sustained with singular beauty as well as graphic power. The demons who hover round the precincts are depicted with force, and here the writing is distinctly dramatic, and to all to whom the scene carries conviction must be impressive. The intercession of the angel of the agony, the chorus of angelicals, and the touching farewell of the guardian angel, all these show Mr. Elgar at his best. *The Dream of Gerontius* is Mr. Elgar's masterpiece, but it is so complex, so difficult, and so uncompromising in its expression that it can hardly take with the general public. Miss Marie Brema, Mr. Edward Lloyd, and Mr. Plunket Greene were the soloists, and gave their parts well. The playing of the band was good; but the chorus was frequently at fault both as regards intonation and expression—they had not thoroughly mastered their work. Dr. Richter conducted, and at the close an ovation was accorded the composer. The second part of the programme was made up of Schubert's Unfinished Symphony, beautifully played, and a selection from *Israel in Egypt*. The soloists were Miss Marie Brema, Mr. William Green, Mr. Andrew Black, and Mr. Plunket Greene. The chorus-singing was better than in the earlier part of the day, but the *tempi* were unusual, and the performance made little impression.

The Anglo-African composer Mr. S. Colridge-Taylor had the whole of the Wednesday evening devoted to his scenes from the *Song of Hiawatha*. This was a distinction never before conferred upon so young a musician. The performance was, so far, the best of all. The chorus sang with evident enjoyment of their work; the music made its way directly to the comprehension and appreciation of the audience; and the vocal principals—Madame Albani, Mr. Edward Lloyd, and Mr. Andrew Black—gave great delight by their rendering of the solo numbers. It is needless to enter into details of the work. At the close there was a scene of wild enthusiasm, and the

composer had a reception he will never forget. Dr. Richter conducted.

On Thursday morning, the 4th, Bach's *Passion according to St. Matthew* was performed. This work was chosen expressly for Mr. Lloyd's last appearance before a festival audience, as it was that in which he made his first festival success, at Gloucester, in September, 1871. The part he took was that of the Evangelist, and he gave the long series of recitatives with the finest expression, singing with a dignity of style that held the audience spellbound. The words of Jesus were allotted to Mr. Plunket Greene, who gave his text reverently and impressively. Mr. Black and Mr. Bispham took the parts of Peter, Judas, and other personages introduced, and Miss Esther Palliser and Miss Ada Crossley sang the soprano and contralto solos. The chorus was not at its best at the outset, but soon recovered its tone, and the performance altogether was very fine. But the work is not suited to the concert-room, and its unrelieved solemnity wearied the audience. There was a choir of forty boys for the *choral* in the opening chorus. The *chorale* were sung without accompaniment, and with all the finish and shading of a delicate part-song. This was very beautiful, but decidedly wrong. Mr. Perkins was the organist, and Mr. A. J. Cotton accompanied the *recitativo secco* on the pianoforte. The various instrumental solos were beautifully played by different members of the orchestra. Dr. Richter conducted with the utmost care, but his *tempi* were uniformly slow.

The evening performance consisted of Dvorák's cantata *The Spectre's Bride* and a miscellaneous selection. The cantata, it may be remembered, was performed at the Birmingham Festival of 1885, under the composer's direction. Then, and on the present occasion, Madame Albani took the part of the "pallid maiden" whose terrible flight forms the subject of the work. Her singing was marked by all its old charm, and the audience was enchanted. Mr. Ben Davies, as the demon lover, gave his part splendidly, and Mr. Bispham declaimed the narrative with dramatic power. The chorus sang well, and the performance passed off most successfully. The second part opened with the *King Lear* overture of Berlioz, then heard for the first time in Birmingham. It was finely played, and the audience was favourably impressed with the work. Miss Marie Brema then gave as dramatic a performance of the final scene from *Gotterdämmerung* as seems possible on the concert platform. Her impassioned declamation moved the audience, and the orchestral work was superb. Still, it was a mistake from the artistic standpoint. The last item was Glazounow's Symphony in C minor, No. 6. This in some respects is a remarkable work, and it made a great impression, being listened to most attentively, the late hour notwithstanding. The beautiful theme with variations charmed the audience, and the extraordinary power of the *finale* roused their enthusiasm. Dr. Richter had a great ovation at the close.

On Friday morning, the 5th, proceedings began with the *German Requiem* of Brahms. This, though not unknown in Birmingham, had not hitherto been heard at a festival. The performance on the whole was good, though the chorus at times hardly grasped the full significance of the music. Miss Evangeline Florence gave the soprano solo "Ye now are sorrowful" with unaffected charm, and Mr. Bispham sang with fine effect. After the interval the chorus resumed with William Byrd's Mass for five voices, using the edition lately undertaken by Messrs. W. Barclay Squire and Richard Terry. In the copy from which the Musical Antiquarian Society edition was published in 1841 there are two alto parts; in that

used at the festival two tenor parts appear, the first tenor taking the second alto of the earlier issue. To relieve the chorus, a quintet of solo voices took up parts of each movement. The "Kyrie" and "Gloria" were omitted. The soloists were Miss Florence, Miss Crossley, Messrs. Davies, William Green, and Bispham. The performance, unaccompanied, was good, and the music, with its points of imitation and *fugato*, was not without effect even at this day; but the interest was chiefly historical, and the audience was resigned rather than enthusiastic. After this came Wagner's *Parsifal* prelude, splendidly rendered, and Beethoven's Symphony in A, No. 7. This had a cheering effect, and the magnificent performance sent the audience home in the best of spirits.

The festival closed on the Friday evening with Handel's *Messiah*, and for the first time that oratorio was displaced from the morning programme. The experiment succeeded, for the hall was everywhere densely crowded, and when all stood up at the "Hallelujah" the scene was strikingly brilliant. The chorus, now on familiar ground, sang with fine tone; and the principals—Madame Albani, Miss Clara Butt, Mr. Ben Davies, and Mr. Andrew Black—were at their best. The National Anthem followed, and with the usual demonstrations at the close the festival of 1900 became a thing of the past.

The chorus came in for some severe handling from various critics, but there is something to be said in extenuation of the shortcomings. The lamented death of Dr. Heap, the chorus master, midway in the work of preparation caused considerable loss of time. Then the choral work was exceptionally heavy, and the unknown works were taken in hand at a late period. Mr. Stockley, in resuming his old work at the request of the committee, did all that was possible, but he was handicapped by circumstances. However, all's well that ends well, and with a total of over £15,000 in receipts the committee will be able to hand over a handsome sum to the General Hospital. Mr. G. H. Johnstone, chairman of the committee, Mr. Alfred H. Wiggin, choral steward, and Mr. Walter Charlton, secretary, are to be congratulated on the success of their labours; and, with the body of gentlemen acting as stewards, are to be thanked for the uniform courtesy and help accorded to all having official duties in connection with the festival.

S. S. S.

THE MUSICAL MOUNTEBANK.

THERE were musical quacks in the olden time, and they still exist in our own. In works such as Dante's "Divine Comedy" or Butler's "Hudibras," the point of many an allusion may now be lost, and so is it with a novel entitled "The Musical Mountebank" ("Der musikalische Quacksalber"), by Johann Kuhnau, originally published at Leipzig in 1700, and recently reprinted; yet it contains much that is of general application. The story of Kuhnau's bragging Caraffa is therefore instructive, and the humour of the author enables him to point many a moral while apparently telling only an amusing tale.

Caraffa, the mock hero of the story, German by birth, studied for a time in Italy. His talents, however, were so slender that he could not obtain the humblest post of *maestro* in the land of the sunny south; and so he returned to his native country, boasting of his accomplishments, and seeking whom he might dupe. He arrived one day in a small town where the musicians were wont to meet together once or twice during the week to hold what was then termed a *collegium musicum*. Caraffa easily gained admittance, for those worthy, yet

simple-minded men thought Italian air filled men with perfect knowledge. "There are certainly many distinguished musicians in Italy," says our author slyly, "but also, as in other countries, many ignoramuses." They played to Caraffa one of their best sonatas, and then asked him to take part in the music. He offered to accompany them on the clavier. The figured bass of the sonata just performed seemed to him very easy, and he therefore thought that such a *début* would be fairly safe. He first apologised for his clavier-playing, for, as he explained, he only touched the instrument when engaged in the incomparable art of composition. He informed the company that he preferred simple accompaniment. "The Italians," he said, "did not like *bizarre* effects in playing from the *continuo*, because the other voices or instruments with their *manières* ought to be clearly heard." On this speech Kuhnau makes the following interesting remarks:—

"Now there was no fault to find with these last words, for it is certainly clumsy when, as oft happens, a clavier-player empties all at once his bag of ornaments into his *continuo*, and plays all kinds of fantastic tricks, as a rule most unsuitable—as, for instance, if, while the singer is expressing a mood of sadness (*affectus tristitia*), he makes as much noise and rumbling as if he had gone mad; other extravagances we will pass by. If, perchance, the singer execute a passage, he thinks his hand must not keep quiet, but that it must rival the fellow's voice. In short, since he always wants to be seen and heard, his donkey's ears are constantly peeping out. On the other hand, the accompanist does not deserve praise who plays as if several pounds of lead were hanging from his fingers, or who executes his thorough-bass in a simple manner, just as if he were playing a *chorale à 4* from Hermann Schein's *Cantional*.* He only deserves highest esteem who accompanies in modest manner, and with points of imitation; who in his melody keeps, with good judgment, out of the singer's way, and who understands well how to play, so as to give the impression of two *concertante* singers, the one harmonizing accurately with the other."

Caraffa sat down before the clavier, but before the music commenced placed two snuff-boxes on the instrument, the one to the right, the other to the left of him. When the bass had many figures, or when the right hand had a running passage, a pinch was taken from one or other snuff-box; sometimes, indeed, he pulled out his handkerchief and blew his nose. Caraffa took care occasionally to execute these manœuvres when there was no difficulty to shirk, and thus his tricks were not at once detected.

Caraffa kept away for some time from the meetings, and it was thought that he was afraid of performing before them; his tall talk and his snuff-box trick had excited their suspicion. One of the members declared he was really no Italian, but a German, and all kinds of learned explanations were then offered as to the meaning and etymology of Caraffa. Greek, Hebrew, and Arabic words were suggested, until one asserted that it was merely a hybrid word: Latin *cara*, dear, and German *Affe*, an ape. All this was evidently satire on Germans aping Italian and foreign manners.

Our German company of musicians wished to put Caraffa's powers of composition to the test, so they selected the third, fourth, and fifth verses of the Psalm *Confitebor tibi, Domine*, requesting him to set them to music. Now this is how Caraffa made the latter. He picked bits out of various compositions and fitted them together after a fashion. "So that his music," remarks our author, "was like a beggar's gown made of stolen patches; not one piece agreed with the other either in colour or quality." Kuhnau had intended not to give any music type in his book, but he found himself unable to

* This *Cantional* or *Gesangbuch* was first published at Augsburg in 1627.

resist the temptation of quoting the opening phrase of Caraffa's psalm :—



in which little heed is taken of the quantity of the words, to say nothing of the music so unsuitable to their character. Our satirist probably had some special composer in view, and intelligent readers, at the time the book appeared, probably knew what particular head this Kuhnau cap fitted. The company laughed heartily over the music. It reminded one of a post-horn; another of some *Jubel-Gesang*; a third of a tale which he at once proceeded to tell. "An old lady," he said, "on hearing a singer in a church, wept; and the longer he sang the more did tears roll down her cheeks. On being asked the reason she replied that the singing brought to remembrance her donkey which she had lost. If this old lady were still alive," added the speaker, "and if she could hear this music, she would not weep, but be merry. For she could think to herself: 'I have found my lost mill-horse, and still three other palfreys.'" (The psalm, it should be mentioned, was in four parts.)

In a later chapter we find a description of Caraffa in the very act of composing. A part of the passage is now given, and it might well be entitled "A musician waiting for inspiration":—

"Composition is a spiritual work, beyond the power of the hand which writes: imagination, memory, and *judicium* are alone engaged. But when Caraffa tried to compose, all the members of his body were pressed into service. At one time he whistled, then trumpeted with his hands, then fingered on the table, then hummed tunes, and, so that measure should not be wanting, soon his foot began to keep time. No man, even though his trade be of the hardest, and his labour most diligent, could have given himself more trouble than did Caraffa. During an hour and a half perspiration had been running down his face and back, and yet it did not seem as if he could shake one single melody out of his head. At last he thought that if he took his pen in hand and dipped it in the ink something would surely flow from it; but nothing would succeed. He began to write, yet no sooner was a bar written down than it was scratched out. He thought the pen was at fault, and mended it. When one sheet of paper was smeared he took another. Five whole hours passed; two pennyworth of oil burned, one pennyworth of paper spoiled, one halfpennyworth of pens thrown away, a farthing's-worth of ink wasted, without producing half a farthing's-worth of composition."

Of the various plans or, rather, tricks of Caraffa for making money, here is one. He informed schoolmasters of various villages that for a certain sum he would teach them composition, so that within a year they might be able, as capellmeisters, to conduct the music at the court of princes. Some six village cantors and organists were caught by this bait; fifteen pounds were to be paid down, and fifteen more when they had achieved perfection. At the end of the first year they, however, discovered that in return for their money they had not acquired fifteen pennyworth of knowledge. They, their wives, and some friends went, therefore, to Caraffa and claimed their money back. One of the women threatened to bring the matter before the magistrate; she, in fact, caught hold of Caraffa's head and neck, and dragged him, in good old Roman fashion, into court.

"Your honour," she exclaimed, addressing the magistrate, "help me, or I will drown myself. That rascal there! Oh! my poor husband!" The magistrate requested her to state her case calmly and without digression; to this order, however, she paid little heed. "You rascal there," she continued, looking straight at Caraffa, "ain't it true that up to now my husband was a big pot, eh? Ain't it true that he now refuses either to

hew the minister's wood or to puff and blow about the house for him, eh? Ain't it true that he has worried his brains about high art, eh? Don't you know, you rascal, that the minister is moving heaven and earth to get my husband dismissed from his post, eh? Don't you know that I have bought a silk dress, so that when my husband had become a big swell I might mix with the grand ladies, eh?" The good woman went on in this strain, but by her garrulity and deviations defeated her object; the case was dismissed. The schoolmaster, however, drew up his complaint in writing, and further gave a full list of the losses which he had suffered through failure of the contract. He claimed damages for a fur coat lined with satin, which, as capellmeister, he was entitled to wear; also for still having to walk behind the minister, carrying the gown of the latter, and for having to fill the beer-glasses at his parties; also for having to snuff the candles at weddings and baptisms. All this did not avail; the other schoolmasters were ordered to come forward and give evidence; but before they could do this Caraffa had deserted the village. Bogus institutions, though not offering such quaint details, are not unknown even at the present day.

J. S. S.

LETTER FROM LEIPZIG.

THE garden *établissement* concert season having run its few months' course, music has once again made its entry into high-class halls. The winter season has commenced, opening with the Philharmonic Society, whose first concert, which took place on Monday, October 8th, won special favour from the public. The programme was altogether of modern stamp; to the orchestra was assigned Liszt's "Les Préludes," and Tschaikowsky's *E minor symphony*, while the vocalist, Frau Lula Gmeiner, substitute for Fr. Anna Stephan, who was indisposed, sang songs by Brahms, Grieg, and Hugo Wolf. The rendering of the orchestral works under the able direction of Capellmeister Hans Winderstein was worthy of all praise; Frau Gmeiner also proved herself once more an intelligent and emotional artist such as we have always found her. We hope that in the programme of the next concert Herr Winderstein will recognize his duty to pay homage, not only to the new and newest, but also to the well-approved classical masters and their immediate successors. Through too frequent repetition the attractive power of "Les Préludes" of Liszt has diminished, and now that the charm of novelty has worn off, one begins to discover the many weaknesses of the work. The same thing may happen to the Tschaikowsky symphony if in future it is played as often as has recently been the case.

In their prospectus the directors of the Gewandhaus concerts announce orchestral works by Haydn, Mozart, Beethoven, Mendelssohn-Bartholdy, Schumann, Volkmann, Brahms, Liszt, Tschaikowsky, Anton Bruckner, César Franck, Bach, Cherubini, Wagner, Glinka, Smetana, Dvorák, Goldmark, Lalo, Rössler, Georg Schumann, Richard Strauss, and choral works by Carl Grammann, Frischen, and Berlioz. We find also a list of distinguished soloists. Thus there is every prospect of a brilliant season, since, as is known, the orchestral performances are almost always of the highest excellence. We are sorry, however, to notice that again preference is shown to foreign composers (especially Russian and Czechish), of whom there are eight, whereas there are only five names of living German composers, four of whom are almost unknown. The first concert took place on the 11th of October, commencing with an admirable performance of the *Meistersinger* overture, after which Signora Franceschina Prevosti sang the cavatina from Rossini's *Barbiere* in which, as well as in the aria from Félicien David's opera, *La Perle du Brésil*, she displayed virtuosity of a high order; the two songs give no opportunity for emotion or passion. By way of encore the vocalist sang in German a small lullaby. Between the two songs, Nos. 4, 5, 16 from Beethoven's

ballet music to *Prometheus* were performed; of these the last is interesting, being based on the same theme as the one in the finale of the Eroica symphony, but in the ballet number it is treated in a light and superficial style. The concert concluded with Brahms' symphony in C minor, which was well interpreted. The programme did not create an altogether satisfactory impression: Rossini next to Wagner, Félicien David between Beethoven and Brahms—an order certainly peculiar.

Many extra concerts are announced. Young Wilhelm Backhaus, for many years pupil of the Conservatorium here, announces a pianoforte recital, and our excellent operatic singer, Frau Emma Baumann, a vocal recital. Our distinguished native pianist, Fritz v. Bose, promises a grand concert in the Albert Hall, and there, too, will be given a choral concert by the united Teachers' Vocal Societies of Leipzig, Halle, Magdeburg, Hanover, etc., in which male choruses *a cappella* will be rendered by more than 600 singers. Capellmeister Hans Sitt will be the conductor.

At the opera-house there has been no novelty, not even the promised second part of Berlioz's *Les Troyens*, probably owing to the bad results in connection with the first part, which was only given twice, and to moderate houses. Max Schilling's "Pfeifertag" was to be repeated, but nothing came of it. This, too, has failed in a similar manner. This experience does not encourage the management to introduce many such novelties.

Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.

"MUSICAL BELONGINGS OF GREAT COMPOSERS."

DEAR SIR,—I have received a letter from Mr. A. J. Hipkins in which there is a reference to the "Broadwood" presented to Beethoven, mentioned in my article "Musical Belongings of some Great Composers," and I am sure the following extract will be of interest to your readers:—

"The Broadwood piano given to Beethoven in 1818, which he retained so long as he lived, was a present from the Broadwood firm of that day, and was due to Mr. Thomas Broadwood having made Beethoven's acquaintance in Vienna the previous year. It came into the possession of Liszt, who kept it at Weimar. The first words Liszt spoke to me in 1886 were to express his regret that he was unable to send it to the Inventions (Albert Hall) Exhibition. He bequeathed it to the Princess Sayn-Wittgenstein, who presented it to the National Museum, Budapest." Yours truly,

J. S. SHEDLOCK.

OUR MUSIC PAGES.

To muse is to meditate, and the title "Musette-Meditation" of the organ piece by Oreste Ravanello, Op. 39, No. 2 (No. 2 of "Cecilia," Book LVIII.), selected for Our Music Pages, seems, as it were, a double indication of the mood of the piece. The "drone" pedal notes, the repeated triplet figure, and certain repeated phrases all typical of a "musette," convey the impression of brooding, pondering over some matter; hence, probably, the adoption of that particular form. Repetition often leads to monotony; in this piece, however, that danger is cleverly avoided by means of quiet modulation and by counter-effects of rhythm. The principal section is in the key of A minor, to which the smooth, melodious middle section in the tonic major offers effective contrast, although even here the music still preserves a pensive character.

Reviews of New Music and New Editions.

Siesta: 6 Melodic Tone Pictures for the Pianoforte. By CORNELIUS GURLITT. Op. 226. (Edition No. 6176; price, net, 1s.) London: Augener & Co.

THE art of creating melody is born in a composer, not made by study, and by "melody" we, of course, understand a succession of sounds pleasing to the ear, for there are without question melodies to which the epithet "dry" is applicable. These tone-pictures belong to the former category. The various numbers are short and easy to play. The titles are as follow: "Ländler," "Scherzo," "Impromptu," "Etude," "Adagio," and "Capriccietto," so that in each case the particular picture is left to the imagination of the player.

Heather Dreams (Idyl for the Pianoforte) by J. L. ROECKEL. Arranged for small hands by O. THÜMER. London: Augener & Co.

THERE is no need to say anything about the music of a melodious and graceful piece which has won popularity. In this its simplified form it will appeal to a still greater number.

Wedding March from "A Midsummer Night's Dream," by MENDELSSOHN. Pianoforte arrangement for small hands by O. THÜMER. London: Augener & Co.

ONCE a favourite, always a favourite! The bridal music from *Lohengrin* has, it is true, become popular of late, nevertheless Mendelssohn's March still holds its own. To reduce such a piece to small-hands dimensions without depriving it of its brilliancy was no easy matter, but Mr. Thümer has accomplished his task with great success. Such an addition to the *répertoire* of young players will be welcome.

Cecilia, a Collection of Organ Pieces in Diverse Styles. Book LXI., edited by E. H. TURPIN. (Edition No. 5861; price, net, 1s.) London: Augener & Co.

THIS number contains a Fantasia and Fugue in D minor by Johann Schneider, Op. 3. The composer, celebrated as an organist and as an interpreter of Bach, published very few works, of which the piece under notice is one of the most important. The music, which bears many traces of sound scholarship, is anything but dry. Schneider was undoubtedly influenced by Bach, whose fugues he understood so well and admired so much, yet he has not borrowed a single phrase or bar. That influence is felt, it cannot actually be shown. The writing displays breadth and feeling. There is character in the subject of the fugue, and it is worked out with masterly effect.

Palaestra. A collection of Pieces, Sonatas, Suites, and Concert pieces for Violin Solo, with Pianoforte accompaniment. Arranged in progressive order, carefully marked and annotated by ERNST HEIM. Books VIII.A, VIII.B, and VIII.C (Edition Nos. 11,478A, 11,478B, 11,478C; price, net, 1s. each.) London: Augener & Co.

THE contents of these three books furnish "Concert" Pieces; the student, therefore, who has worked steadily onwards, or rather upwards, from the first book finds that he is about to study music of a more ambitious kind. Concert pieces, as a rule, are difficult, for professional players naturally like to display technical skill; they like to show that skill and serious practice enable them to

conquer difficulties beyond the grasp of ordinary amateurs. Book VIII.A contains three pieces of very different character, and all of them most attractive. Spohr's *Adagio* from his 9th Concerto—one, by the way, of Dr. Joachim's special favourites—must, if it is to prove effective, be rendered with all possible grace and charm; here expression rather than technique is the special study. No. 2 is the solid yet brilliant *Preludio* from Bach's 6th Violin Sonata, which offers excellent practice in semi-staccato bowing with loose wrist. To this is added Robert Schumann's refined and clever pianoforte accompaniment. No. 3 is the celebrated *Moto perpetuo* of Paganini, with which Kubelik created such a sensation last season. With his phenomenally swift and sure fingers that artist took it at a pace which few can hope to follow; with well-trained fingers and with steady practice, however, very satisfactory results may be obtained. There are four pieces in Book VIII.B, by Noskowski ("Tear Drops"), Coleridge-Taylor ("Gipsy Dance"), Beethoven (Romance in G), and J. Hoffmann (Bolero). The first and second offer practice in octaves; and the Romance and Bolero in double-stopping and chord passages. Book VIII.C has an excellent springing-bow *Etude* by F. David, an expressive *Réverie* by Vieuxtemps, a characteristic "Dance" by Emile Sauret, and a quaint "Polish Song" by Wieniawski. In all the books mentioned the music is carefully provided by the editor with phrase and expression marks, and, as in previous books, other pieces in addition to those given are recommended for practice and performance.

12 Pieces by English Masters of the Seventeenth and Eighteenth Centuries. Arranged for Violin, with Pianoforte accompaniment, by ALFRED MOFFAT. (Edition No. 7537; price, net, 2s.) London: Augener & Co.

THE first name on the interesting list of composers in the table of contents is that of Thomas Farmer, who died two years before his great contemporary, Henry Purcell, who apparently thought highly of him, since the "Orpheus Britannicus" contains an elegy on his death—the poem by Tate, the music by Purcell himself. The expressive "Ayre" is taken from Farmer's "Ayres for Viols," published in 1678. There is (No. 2) a characteristic "Hornpipe" of old pattern by William Babell, a pupil of Dr. Pepusch; a graceful, piquant *Tempo di Gavotta* (No. 3) by Lewis Granom, who wrote many songs and pieces popular in their day; a graceful "Ayre" (No. 4) by R. Woodcock, taken from a Violin Concerto; and a brisk "Jig" (No. 5) from ballet music by John Barrett. Then there are two "Hornpipes" (No. 6) by Daniel, senior brother of Henry Purcell; an *Adagio* (No. 7) by John Ravenscroft, not, however, the composer of that name who was famous for his hornpipes; an *Allemanda* (No. 8) by Lewis Mercy, who was of French descent, but printed *La Natione Inglesa* after his name; and (No. 9) two pleasing movements, *Saraband* and *Corant* by the famous organist Jeremiah Clark. The other pieces are by Festing, Valentine, and Jones. All are good and attractive, and the pianoforte accompaniments supplied by Mr. Moffat are skilful and not too elaborate.

Rigaudon for Violin, with Pianoforte accompaniment. By A. E. HORROCKS. London: Augener & Co.

LIVELINESS is the special characteristic of a Rigaudon, yet that quality, which is not lacking to the one under notice, would not of itself suffice to make the piece interesting. There is also melodic charm in the music, and there are many attractive harmonic and rhythmical features in the pianoforte part, somewhat modestly described as an accompaniment. Violin players, whose

name is legion, will find this piece both grateful and attractive. By the way, the short introductory symphony, with its series of fundamental discords, gives point and freshness to the entry of the quaint theme.

Arena: Progressive Duets for Two Violins, arranged in progressive order. Carefully marked and annotated by ERNST HEIM. Book 2. (Edition No. 11,802s; price, net, 1s. 6d.) London: Augener & Co.

We have already mentioned in noticing the first book of this new series that it is based on the same principles, and that it follows the same educational scheme as "Gradus ad Parnassum" by the same editor; and we also quoted some of his prefatory remarks concerning the importance and interest of duet playing. We need, therefore, only add that this second book contains easy duets in major and minor keys, with easy double-stopping and chords. The first piece is an *allegro* by Pleyel, a composer whose pleasant, well-written music has proved such a boon to young players. The following numbers are by Bruni and Mazas, two composers popular in the early years of the century, Emile Thomas, and Hubert Ries, one of Spohr's most successful pupils. From this list of names it will be seen that Mr. Heim has selected music written by men who had practical knowledge of the violin, also of the capabilities of beginners.

Trio for Pianoforte, Violin, and Violoncello in B flat. By HANS SITT. Op. 63, No. 2. (Edition No. 2835B.) Leipzig: C. F. Peters.

THE great influence of Wagner and Brahms over modern composers is a fact beyond dispute, and in cases when influence is more in evidence than individuality the former is unquestionably harmful. Sometimes, however, we meet, as in the present instance, with a composer whose style of writing is comparatively simple, easy to grasp at a first hearing. In these modern days simplicity, that "last refinement of labour," is not sufficiently appreciated; music in which there are no fierce dissonances, no complex rhythms, or marked efforts to avoid natural cadences, is apt to be considered rococo. To admire elaborate music because it is elaborate, or simple because it is simple, is foolish. If a composer has something to say on his own account, his mode of saying it is of comparatively secondary importance. The Trio before us has attractive subject matter, thoughtful developments, and technical writing most agreeable to the players. The music is well-proportioned, fresh, and clever.

Ballet Suite. Balletstücke aus Opern von Chr. W. GLUCK für Orchester frei bearbeitet von FELIX MOTTL. Leipzig: C. F. Peters.

HANDEL used to take the material of other composers and work it into his oratorios, but without any acknowledgment thereof. Herr Felix Mottl has taken ballet music of Gluck's, and in one number, the "Sclaventanz" from *Iphigenie in Aulis* has handled with special freedom the old master's music. But "frei bearbeitet" is honestly stated on the title page. There seems no reason for not making such use of Gluck's delightful ballet music. The first number is a march from *Alceste*, which, by the way, does not exist in the old score of that work published at Vienna; it was added when the opera was given at Paris in 1776. A graceful minuetto from *Iphigenie in Aulis* serves as middle section; in his re-scoring of the latter Herr Mottl has, curiously, set aside Gluck's prominent bassoon part. No. 2 is a graceful movement from *Paris and Helena*, and No. 3 "The Slaves' Dance" mentioned above. The

scoring throughout this suite is clever and effective ; the additions add to the charm of the music.

Guide du Jeune Violoncelliste, 40 Exercices Journaliers, by SEBASTIAN LEE. New edition, revised and fingered by OSKAR BRÜCKNER. (Edition No. 5692 ; price, net, 1s. 6d.) London : Augener & Co.

A SAFE guide is of great value. There are many in various departments of art who set themselves up as guides, and who may be, possibly, thoroughly well meaning ; yet through lack of knowledge and experience they are not trustworthy. The composer of these concise daily exercises was not of this kind. He was an accomplished performer on his instrument, a teacher, and a composer of orchestral and chamber music. His "Guide" may be safely recommended. The exercises are varied, and finger marks added by the editor will be found helpful to students.

Classische Violoncell-Musik (Classical Violoncello Music) by celebrated masters of the seventeenth and eighteenth centuries, with Pianoforte accompaniment by CARL SCHROEDER. Book 28. Sonatas by Bertau and G. B. Tillière. (Edition No. 5528 ; price, net, 1s.) London : Augener & Co.

THE violoncello, which dates back to the sixteenth century, only gradually supplanted the *viola da gamba*, of sweet but of softer tone. In the eighteenth century we first hear of solo violoncello players, and among the earliest was Bertau, at first a performer on the gamba, who appeared at the *Concerts Spirituels*, Paris, 1739, and created quite a sensation. He was practically the founder of the French school, and among his pupils were the elder Dupont and Tillière, the latter the composer of the second sonata in the edition under notice. The two sonatas each consist of a *largo* followed by an *allegro*. They are melodious in character, and not lacking in grace and refinement, qualities which one is wont to associate with French music. As regards technique they contain much to interest players. The pianoforte accompaniments evolved from the continuo by Carl Schroeder are clever and tasteful.

Weihnachten. Lied von ENGELBERT HUMPERDINCK, für Klavier frei übertragen von ADOLF RUTHARDT. Leipzig : Max Brockhaus.

THE very name of the composer of *Hänsel und Gretel* is a powerful magnet, and in his "Christmas" song there is much of that simplicity and charm which characterised the songs in his opera. The pianoforte transcription by A. Ruthardt is very effective.

Catechism of Music. By FRANKLIN PETERSON, Mus. Bac. (Oxon.). (Edition No. 10,103 ; bound, price, net, 2s.) London : Augener & Co.

THE author of this catechism has already shown in his "Introduction to the Theory of Music" and, again, in his "Pianist's Handbook" that he possesses the art of conveying knowledge not only in clear, but also in attractive style. And so in this catechism we find subjects more or less dry presented with skill, tact, and even with a certain appearance of novelty. In the preface, for instance, the author calls attention to the plan on which the work is based, one which differs from ordinary catechisms. He has sought to give not pupils' answers to teachers' questions, but "such answers as a teacher might give to questions which an ideal student, or rather an incorporation of many ideal students, might ask." We are glad to find the terms whole-note, half-note, etc., used in describing note values, in place of the old semibreve, minim, etc., which owing to gradual changes no longer convey any rational meaning. And

excellent, by the way, is the method of solving by ordinary fractions complicated questions often asked at examinations concerning note-values, as given on page 3. The description of the various staves as *parts* of a whole is decidedly good, especially, of course, in the case of those which bear the C clef. We have said at the outset that dry matter is made attractive. The subject of the C clefs to many pupils is not only dry, but incomprehensible, until they thoroughly realize their meaning and use. The "musical monograms" of the names of Bach and Gade quoted by Mr. Peterson are, like pictures in a spelling-book to a child, calculated to impress upon the memory the particular lesson of the text. Particularly practical are the author's comments on compound time, and most useful are the examples which he gives "to illustrate the carelessness of composers"—he means, of course, occasional carelessness—as regards time-signatures. A little hint on page 60 shows that Mr. Peterson well understands how effects are modified by circumstances. The dash he says, "indicates that the disconnection should be made as marked as possible," and he shows in note values how quavers with dashes should be played. He adds, however, that "the effect differs very much with the *tempo* of the music." One more useful hint deserves notice. It is possible, we are told, to transpose music mechanically by raising or lowering each note in turn the necessary number of semitones. The best way, however, "is to look at each note of the original passage as the tonic, dominant, or other degrees of a scale, and to reproduce these as the tonic, dominant, etc., of the new scale." This method is correct enough, but here again *tempo* plays a part. Mr. Peterson is referring, apparently, to written transposition. In transposition of rapid music at sight only certain characteristic notes can be considered in their relationship to the old and to the new tonic ; intermediate, and especially conjunct, notes are read mechanically as higher or lower than those special notes. But this is an advanced stage which the author had not to take into consideration.

Ear Training. By FRANK J. SAWYER, Mus. Doc. Oxon., F.R.C.O. London : Weekes & Co.

In his preface the author remarks that while great attention is paid by teachers to the theoretical side of music, the practical side, "*i.e.* the sounds represented by the symbols theoretically learnt, is almost entirely neglected." But as further on we read that ear training "has now become an essential part of most schemes of musical examinations," teachers will, of necessity, have to turn their attention to this important matter. Mr. Sawyer first takes single notes, next intervals, and then, after dealing with the recognition by the ear of duration and rhythm, single chords and short passages of harmony. The book, written in clear, simple language, may be recommended to all teachers, whether of vocal or instrumental music.

Operas and Concerts.

CRYSTAL PALACE CONCERTS.

ONE can sympathize with Mr. Manns and his admirable orchestra who after forty years of service at the Crystal Palace have yielded to the "cold shade of neglect" which has followed them for two or three years past. There is, however, some hope that music will be better supported here in the future, as on Saturday, October 13th, a very large audience welcomed Mr. Robert Newman's Queen's Hall orchestra, conducted by Mr. Henry J. Wood. In the larger space of the Palace the band did not

QUATTRO PEZZI

per

Grand Organo

composti da

ORESTE RAVANELLO.

Op. 39.

(Augener's Edition N° 5858.)

N° 2. MUSSETTE - MEDITATION.

I^o Man. Voce celeste 8. Gamba 8.II^o Man. Oboe 8. Flauto 4.III^o Man. Dulciana 8. Flauto 4.

Ped. Bordone 16.

1st Man. (Gt.) St. Diap. and Gamba or Dulciana; or Swell voix celeste and Gamba.2nd Man. (Sw.) Soft 8 Oboe and Flute 4.3rd Man. (Ch.) Dulciana or St. Diapason and Flute 4.

Ped. Bourdon 16 and Bass Flute.

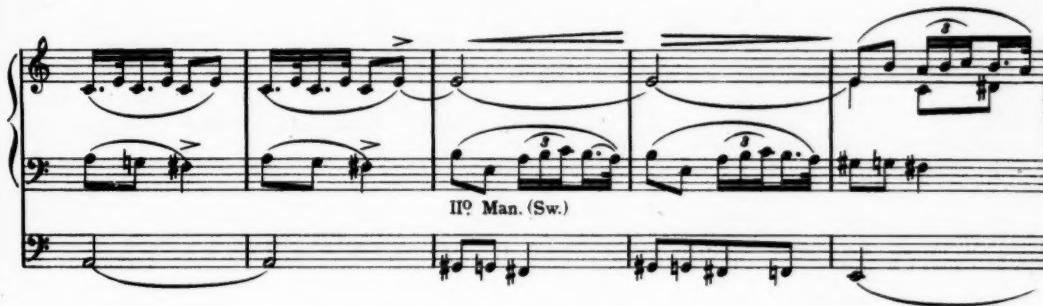
Allegretto.

II^o Man. (Sw.)

MANUAL.



PEDAL.

II^o Man. (Sw.)III^o Man. (Ch.)

(Ped. to Sw.)



a tempo

II^o Man. (Sw.)

movendo

(Increase Swell.)

(Ped. open 16.)

(Full Swell.)

(Reduce Sw.)

(Ped. Soft 16 and 8.)

Tempo

III^o Man. (Ch.)

III^o Man. (Ch.)

(Uncouple Ped.)

III^o Man. (Sw.)

rall.

III^o Man. (Sw.)

(Ped. Bourdon only.)

scoring throughout this suite is clever and effective; the additions add to the charm of the music.

Guide du Jeune Violoncelliste, 40 Exercices Journaliers, by SEBASTIAN LEE. New edition, revised and fingered by OSKAR BRÜCKNER. (Edition No. 5692; price, net, 1s. 6d.) London: Augener & Co.

A SAFE guide is of great value. There are many in various departments of art who set themselves up as guides, and who may be, possibly, thoroughly well meaning; yet through lack of knowledge and experience they are not trustworthy. The composer of these concise daily exercises was not of this kind. He was an accomplished performer on his instrument, a teacher, and a composer of orchestral and chamber music. His "Guide" may be safely recommended. The exercises are varied, and finger marks added by the editor will be found helpful to students.

Classische Violoncell-Musik (Classical Violoncello Music) by celebrated masters of the seventeenth and eighteenth centuries, with Pianoforte accompaniment by CARL SCHROEDER. Book 28. Sonatas by Bertau and G. B. Tillière. (Edition No. 5528; price, net, 1s.) London: Augener & Co.

THE violoncello, which dates back to the sixteenth century, only gradually supplanted the *viola da gamba*, of sweet but of softer tone. In the eighteenth century we first hear of solo violoncello players, and among the earliest was Bertau, at first a performer on the gamba, who appeared at the *Concerts Spirituels*, Paris, 1739, and created quite a sensation. He was practically the founder of the French school, and among his pupils were the elder Dupont and Tillière, the latter the composer of the second sonata in the edition under notice. The two sonatas each consist of a *largo* followed by an *allegro*. They are melodious in character, and not lacking in grace and refinement, qualities which one is wont to associate with French music. As regards technique they contain much to interest players. The pianoforte accompaniments evolved from the continuo by Carl Schroeder are clever and tasteful.

Weihnachten. Lied von ENGELBERT HUMPERDINCK, für Klavier frei übertragen von ADOLF RUTHARDT. Leipzig: Max Brockhaus.

THE very name of the composer of *Hänsel und Gretel* is a powerful magnet, and in his "Christmas" song there is much of that simplicity and charm which characterised the songs in his opera. The pianoforte transcription by A. Ruthardt is very effective.

Catechism of Music. By FRANKLIN PETERSON, Mus. Bac. (Oxon.). (Edition No. 10,103; bound, price, net, 2s.) London: Augener & Co.

THE author of this catechism has already shown in his "Introduction to the Theory of Music" and, again, in his "Pianist's Handbook" that he possesses the art of conveying knowledge not only in clear, but also in attractive style. And so in this catechism we find subjects more or less dry presented with skill, tact, and even with a certain appearance of novelty. In the preface, for instance, the author calls attention to the plan on which the work is based, one which differs from ordinary catechisms. He has sought to give not pupils' answers to teachers' questions, but "such answers as a teacher might give to questions which an ideal student, or rather an incorporation of many ideal students, might ask." We are glad to find the terms whole-note, half-note, etc., used in describing note values, in place of the old semibreve, minim, etc., which owing to gradual changes no longer convey any rational meaning. And

excellent, by the way, is the method of solving by ordinary fractions complicated questions often asked at examinations concerning note-values, as given on page 3. The description of the various staves as *parts* of a whole is decidedly good, especially, of course, in the case of those which bear the C clef. We have said at the outset that dry matter is made attractive. The subject of the C clefs to many pupils is not only dry, but incomprehensible, until they thoroughly realize their meaning and use. The "musical monograms" of the names of Bach and Gade quoted by Mr. Peterson are, like pictures in a spelling-book to a child, calculated to impress upon the memory the particular lesson of the text. Particularly practical are the author's comments on compound time, and most useful are the examples which he gives "to illustrate the carelessness of composers"—he means, of course, occasional carelessness—as regards time-signatures. A little hint on page 60 shows that Mr. Peterson well understands how effects are modified by circumstances. The dash he says, "indicates that the disconnection should be made as marked as possible," and he shows in note values how quavers with dashes should be played. He adds, however, that "the effect differs very much with the *tempo* of the music." One more useful hint deserves notice. It is possible, we are told, to transpose music mechanically by raising or lowering each note in turn the necessary number of semitones. The best way, however, "is to look at each note of the original passage as the tonic, dominant, or other degrees of a scale, and to reproduce these as the tonic, dominant, etc., of the new scale." This method is correct enough, but here again *tempo* plays a part. Mr. Peterson is referring, apparently, to written transposition. In transposition of rapid music at sight only certain characteristic notes can be considered in their relationship to the old and to the new tonic; intermediate, and especially conjunct, notes are read mechanically as higher or lower than those special notes. But this is an advanced stage which the author had not to take into consideration.

Ear Training. By FRANK J. SAWYER, Mus. Doc. Oxon., F.R.C.O. London: Weekes & Co.

IN his preface the author remarks that while great attention is paid by teachers to the theoretical side of music, the practical side, "*i.e.* the sounds represented by the symbols theoretically learnt, is almost entirely neglected." But as further on we read that ear training "has now become an essential part of most schemes of musical examinations," teachers will, of necessity, have to turn their attention to this important matter. Mr. Sawyer first takes single notes, next intervals, and then, after dealing with the recognition by the ear of duration and rhythm, single chords and short passages of harmony. The book, written in clear, simple language, may be recommended to all teachers, whether of vocal or instrumental music.

Operas and Concerts.

CRYSTAL PALACE CONCERTS.

ONE can sympathize with Mr. Manns and his admirable orchestra who after forty years of service at the Crystal Palace have yielded to the "cold shade of neglect" which has followed them for two or three years past. There is, however, some hope that music will be better supported here in the future, as on Saturday, October 13th, a very large audience welcomed Mr. Robert Newman's Queen's Hall orchestra, conducted by Mr. Henry J. Wood. In the larger space of the Palace the band did not

QUATTRO PEZZI

per
Grand Organo
composti da

ORESTE RAVANELLO.

Op. 39.

(Augener's Edition N° 5858.)

N° 2. MUSSETTE - MEDITATION.

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 II^o Man. Oboe 8. Flauto 4.
 III^o Man. Dulciana 8. Flauto 4.
 Ped.. Bordone 16.
- 1st Man. (Gt.) St. Diap. and Gamba or Dulciana; or Swell voix célestes and Gamba.
 2^d Man. (Sw.) Soft 8 Oboe and Flute 4.
 3rd Man. (Ch.) Dulciana or St. Diapason and Flute 4.
 Ped. Bourdon 16 and Bass Flute.

Allegretto.

II^o Man. (Sw.)

MANUAL.

III^o Man. (Ch.)

PEDAL.

II^o Man. (Sw.)

III^o Man. (Ch.)

(Ped. to Sw.)



[November 1, 1900.]

a tempo

IIº Man. (Sw.)

movendo

(Increase Swell.)

(Ped. open 16.)

(Full Swell.) *fülf*

(Reduce Sw.)

(Ped. Soft 16 and 8.)

Tempo

IIIº Man. (Ch.)

IIIº Man.

(Ch.)

(Uncouple Ped.)

IIº Man. (Sw.)

ppp

rall.

IIº Man. (Sw.)

ppp

(Ped. Bourdon only.)

Lo stesso tempo.

I^o Man. (Gt. soft 8) or 2 Man. (Sw. voix celestes.)

p *con sentimento*

I^o Man. or 2 Man.

(Ped. to Sw.)

rall.

CODA.

Poco meno.

III^o Man. Dulciana Sola II^o Man. (Sw.)

pp

III^o Man. or II^o Man.

November 1, 1900.]

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sound quite so rich and full as at Queen's Hall, but the playing as a whole was extremely fine. The *Mastersinger* overture, the prelude and finale from *Tristan*, and Tschaikowsky's B minor Symphony and *Casse Noisette* Suite afforded much gratification to the visitors present. The soloist was Miss Adela Verne, who played Liszt's transcription of Weber's once popular Polonaise in E, Op. 72. Some admirers of Weber maintain that Liszt had better have left in its original state a work written for the pianoforte, but the brilliant arrangement of the Polonaise in its present form is effective. Madame Blanche Marchesi sang Beethoven's "Ah! Perfido" in her best style; the second song, *The Erl King*, was, however, less satisfactory.—The second Palace concert on October 20th was well attended, and, under Mr. Henry J. Wood's direction, the orchestral pieces were admirably played. Miss Marie Brema sang the closing scene from *Götterdämmerung* finely, and Signor Busoni's pianoforte solos were very successful.

THE WONDER-WORKER.

A NEW comic opera, written by Mr. Edward Cadman and composed by Mr. A. W. Ketelby, and entitled *The Wonder-Worker*, was produced for the first time on October 8th at the Grand Theatre, Fulham. The new opera bears some resemblance to *The Sorcerer* by Messrs. Gilbert and Sullivan, but will not compare with that witty and melodious work. The plot is feeble, and the music, although not destitute of merit, is by no means original. The period is that of Queen Elizabeth, her Majesty appearing as one of the characters. The love story which supplies the main incidents is complicated by the schemes of an astrologer; the latter, however, being thwarted in his designs, all ends happily. Some of the music was well received; for example, a duet, "All our trouble's like a bubble." A quaint bird song with the trivial refrain, "Gay was his dear little twitter," was also much applauded, but the concerted movements were the best, and indicated that with a stronger libretto the composer might do himself credit. Mr. Ketelby, formerly a student of Trinity College, has written some clever pianoforte works, and has frequently distinguished himself as a pianist. The opera has been taken on tour in the provinces.

PROMENADE CONCERTS, QUEEN'S HALL.

MUSIC of the highest kind is given at the Queen's Hall, and is heartily appreciated by the promenaders, who are a very different class from those who in past days used to whistle and dance on the rare occasions when a work of Beethoven was played. As to Wagner, he was unknown in those days, but on October 8th selections from *Lohengrin* were greeted with cheers. On the following night Lalo's ballet *Namouna*, originally produced at the Paris Grand Opéra, was performed for the first time in England. It was given in Paris in 1892, the year of the composer's death. Its Eastern character excited much curiosity when first heard, and the Moorish dances, introduced according to the Eastern scale, had a very novel effect. But after some bizarre passages, the graceful melody of a mazurka affords pleasant relief. Perhaps the most charming movement of all is that entitled *The Siesta*, in which the harps are the most prominent instruments, and are contrasted with the jingling of tambourine bells. It is followed by a fanciful melody on the muted strings. The *Pas de Cymbales* is a fascinating waltz melody. The suite evidently delighted the audience, and great praise may be awarded to the orchestra and conductor for the delicacy and brilliancy with which it was rendered.

MISS CLARA BUTT'S CONCERT.

MISS CLARA BUTT (Mrs. Kennerley Rumford) and her husband gave an attractive concert at St. James's Hall on Saturday afternoon, October 13th. It was rather a surprise to some of the lady's admirers that the programme opened with "Four Serious Songs" by Brahms. Having just returned from their honeymoon tour, something of a more lively kind was expected. Two new songs, set to Lord Tennyson's verses by Sir Arthur Sullivan, were greatly appreciated. They were "Tears, Idle Tears" and "O Swallow, Swallow." Mr. Rumford sang them

beautifully, and joined his wife in a new duet composed by Mr. Cowen to lines by Moore. The composer accompanied. Another duet, "I will give you the keys of heaven," had an enthusiastic reception. Mrs. Kennerley Rumford has reason to be gratified with the warm greeting accorded her, and the audience displayed hearty satisfaction at hearing the charming vocalist in such excellent voice.

MADAME PATTI'S CONCERT.

MADAME PATTI made her only appearance this season at the Albert Hall on Thursday, October 18th. She sang Donizetti's "O luce di quest'anima," Desdemona's cavatina from Rossini's *Otello*, and Grieg's "Solvejgs Lied." As encores she gave "Voi che sapete," Tosti's serenata, and the inevitable "Home, Sweet Home." Miss Ada Crossley, Mr. Ben Davies, and Mr. Santley were the other principal vocalists.

MISCELLANEOUS MUSICAL ITEMS.

SIR ARTHUR SULLIVAN's new opera, written for the Savoy Theatre and called *The Emerald Isle*, will shortly be produced. Hibernian subjects are not often treated by our composers, but Professor Villiers Stanford's *Shamus O'Brien* was successful, and so was Sir Julius Benedict's capital opera, *The Lily of Killarney*, the popular drama, *The Colleen Bawn*, supplying the story. After a very quiet autumn there are signs of an animated musical season during the winter and spring.

NOTICE TO MUSICAL SOCIETIES, ETC.

THE MONTHLY MUSICAL RECORD intends with the New Year to notice, even if only briefly, important provincial and colonial musical events. Secretaries of societies and entrepreneurs generally are therefore requested to forward prospectuses and special programmes to the Editor, MONTHLY MUSICAL RECORD, 199, Regent Street, London, W.

Musical Notes.

Berlin.—*The Ring of Virtue*, operetta by Ludwig Roth, has been produced with success at the Friedrich Wilhelm Theatre.—The Operatic Trial Stage Union announced as its first venture the rehearsals of a two-act opera, *Wahnrud*, by Ferd. Rudolf, which is set down for performance in January next. Intending—either singing or paying—members, who are willing to support the cause of needy unknown German composers, are requested to communicate with Herr Wigodzki, director of the society, Charlottenstrasse 97.—Friedrich Brandt, head machinist and inspector of the Royal Opera, has been engaged for the reconstruction of the London Covent Garden stage. His father had been entrusted by R. Wagner with the staging of the first *Nibelungen* production. Brandt, junior, arranged the *mise-en-scene* of *Parsifal*, on which occasion the Bayreuth master wrote to him a highly eulogistic and, indeed, quite touching letter of acknowledgment.—The local Wagner Society contemplates a performance of the late philosopher, Fr. Nietzsche's "Hymn to Life." This society is about extending its sphere of action. It plans performances of orchestral and chamber works, Lieder evenings, and lectures on Wagner's art and works, with pianoforte accompaniment. A yearly subscription of four marks (shillings) will entitle to partial membership, with free admission to the general rehearsals of the orchestral concerts and to the chamber, Lieder, and lecture evenings. Two great orchestral concerts will be conducted by Dr. Muck and Richard Strauss. Address for full particulars to P. Thelen, Eichhornstrasse 2, Berlin.—

The charitable society previously referred to, which provides needy actresses and vocalists with second-hand theatrical costumes almost or entirely free of charge, has published its first annual report, from which it appears that the director has, in addition to the dresses, hats, gloves, etc., received the sum of £380 sterling. Branch establishments of the Berlin office have been started at Munich, Stuttgart, Hamburg, and Mannheim.—The dramatic composer Lortzing is to have a monument not only at Pyrmont, as previously stated, but also at Berlin. A committee has been formed, which proposes giving a Lortzing Festival on the 21st January next, being the fiftieth anniversary of the artist's death. Lortzing well deserved special distinction through the first half of the nineteenth century until his star paled before the greatness of Wagner's *Meistersinger* and Hermann Goetz's *Taming of the Shrew*.—The Schwantzer Konservatorium, which has existed for thirty-nine years, has passed into the hands of the violoncellist-composer Otto Hutschenreuter.—The first prize of 300 marks, offered by the journal *Berliner Illustrirte Zeitung* for a song with pianoforte accompaniment, has been awarded to Professor Willem Kes, musical director-in-chief at Moscow. Honorary prizes of 50 marks each were won by Karl Goepfart, of Weimar; Otto Schmidt, of Berlin; and Otto Kohlmann, of Hanover. The judges were Wilhelm Berger, Dr. W. Kleefeld, Professor Ochs, Philipp Scharwenka, and Court-Kapellmeister Sucher.—Instead of Dr. Josef Joachim, as previously stated in the German press, Georg Schumann, of Bremen, born in 1866 at Königstein in Saxony, educated at Leipzig, afterwards choral director at Danzig, and finally conductor of the Philharmonics at Bremen, has been appointed director of the Berlin Singakademie as successor to Dr. Blumner. His own compositions are distinctly conservative.—The ancient Erk Male Choral Union has elected Professor Siegfried Ochs director of the society.—The Mendelssohn prize of this year for composition has been bestowed upon Richard Rössler. Smaller prizes were likewise given.

Leipzig.—The famous J. S. Bach organ of St. John, which had been carefully taken down in 1894 at the demolition of the old church, and preserved by the court-organ builder, G. Hildebrand, has been purchased by Paul de Wit for his local musico-historic collection of ancient instruments. This fine work of the celebrated Johann Scheibe dates from 1715. It was inaugurated by Joh. Seb. Bach after, perhaps, the severest test ever applied to an organ, and pronounced faultless by the great master jointly with Zacharias Hildebrand, pupil of Gottfried Silbermann. The instrument was partly rebuilt by the Brothers Trampeli in 1786, and finally repaired in 1867 by Friedrich Ladegast, of Weissenfels-o.-S. It was in constant use until its above-stated removal in 1894.

Dresden.—Exceptional success marked the first performance of an operetta, *Mouth and Truth*, by Heinrich Platzbecker.

Cologne.—Four hundred and eighty-two was the total number of pupils, with thirty-nine teachers, at the local Konservatorium under the direction of Dr. Franz Wülnier, at the close of the term 1899-1900.

Munich.—At the inauguration of the remarkable new National Museum of Bavaria, which attracts amateurs from all parts of the world by its splendid collections and artistic arrangements, a highly interesting historic concert was given by the forces of the Royal Chapel and the chorus and orchestra of the Royal Academy, under the direction of Prof. Dr. Sandberger. The programme included *inter alia* a very fine ten-part hymn to Duke Albrecht V. and his consort; "Quopropeca," by Orlando di Lasso (1532-1594), first ducal kapellmeister; a gavotte

from Op. 4, No. 12, by Evaristo Felice dall' Abaco (about 1725); Mozart's overture to *La finta Giardiniera*, composed in 1775 for the Munich Opera; a march from the opera *Talestri*, by Maria Antonia Walpurga, Princess of Bavaria and Electress of Saxony; Christmas songs by Praetorius and M. Haydn; and an "Andante assai" from the 3rd Symphony of Max Josef III., Elector of Bavaria (1765). The royal suite was saluted at its arrival with a fanfare by the Bavarian kapellmeister, Pietro Torri (1718), and at its departure with one taken from the "Egloga Pastorale" of another Bavarian kapellmeister, J. S. Bernabei (1726). The Royal Guard and the body of kettledrummers, who still exist here, executed some other ancient fanfares with remarkable skill. The Royal House is, as may be gathered from the above, justly proud of its musical history.—The Royal Academy of Music was attended last term by 312 students with 37 teachers.—A new dramatic and concert agency has been started under the title "Süddeutsches Theater und Konzert Bureau," under the direction of Fritz Hilpert, member of Eugen Frankfurter's well-known firm, "Süddeutsches Konzert Bureau," and of Ludwig Nippel.

Carlsruhe.—The heirs of the Wagnerian baritone, Plank, who died in consequence of a fall through a stage trap, are suing the administration of the opera for £13,750 sterling damages. This lawsuit is evoking considerable interest in Germany.

Strassburg.—At the Konservatorium, under the direction of Franz Stockhausen, 780 pupils were taught by 24 teachers last term.

Düsseldorf.—The local Musical Union produced the 136th Psalm for chorus and orchestra by J. G. Ropartz, which created a most favourable impression.

Stuttgart.—According to the balance-sheet published by the director, the "Wilhelma" Summer Theatre, the success of which had been questioned, was attended from 1st June to 1st September by 32,290, and the Garden Restaurant of the establishment by 105,000 people, the receipts being over £6,580 sterling within those three months at the theatre, and considerably more at the restaurant; the consumption of beer reached 112,000 litres, that of ordinary wine 4,000 litres, and 1,500 bottles of high-class wine, besides coffee and other non-alcoholic drinks during the same period. An unquestionable proof of the success of a summer theatre! —Carl Grüninger's illustrated family paper, *Neue Musik-Zeitung* (twenty-first year), offers to its subscribers three prizes of £15, £10, and £5 sterling for a pianoforte solo piece; MSS. to be sent in before January 31st next. The judges are Dr. S. Jadassohn, of Leipzig; Ph. Scharwenka, of Berlin; and E. H. Seyffardt, of Stuttgart. The result of the competition will appear in a May number of that journal.

Gotha.—The Musical Festival of the Church Choirs' Union was attended by no less than 23 sections, numbering a total of 1,200 vocalists. It opened with the production of a Festal Organ Prelude composed specially for this occasion by the musical director, Unbehauen. At a sacred concert given by the local church choir in honour of the guests, the programme included pieces by J. S. Bach, Bernb. Schröter, Carl Hirsch, Heinrich Hofmann, Alb. Becker, Rubinstein, and Liszt. Genuine enthusiasm marked the entire proceedings.

Ulm.—Beringer's "Historic Organ Recitals," recently given in the Minster, were of rare comprehensiveness. The programmes included over forty works (German, French, Dutch, Belgian, Italian, and English), extending over four centuries in their respective periods of composition. An entire programme was devoted to J. S. Bach, besides which the names of Palestrina, Handel, Philipp

Emanuel, and Christoph Friedrich Bach, Mozart, Mendelssohn, Schumann, Liszt, Saint-Saëns, Rheinberger, Brahms, and De Lange were comprised in the scheme. The execution by the eminent performer was beyond reproach.

Darmstadt.—A three-act comic opera, *The Elephant*, by Bruno Olsner, was produced with success.

Breslau.—Dr. Julius Schäffer, who has directed the Vocal Academy since 1860, contemplates his retirement into private life.

Gablonz-a/N.—The memory of the prince of German song, Franz Schubert, was celebrated by the inauguration of a monument erected by the German Singers' Union. The sculptor is Frauzl, of Vienna. A large and enthusiastic crowd of musicians attended the ceremony.

Bayreuth.—German musicians are still considerably exercised by the threatened withdrawal of Wagner's works from the stages of Elberfeld and Barmen, these two towns numbering jointly about 300,000 inhabitants (see "Musical Notes" of last month). The energetic director of these two combined opera-houses now announces that Wagner's heirs cannot stop these performances, and that he will appeal to the law courts should that high-handed measure be insisted upon after January 1st of next year. It will be interesting to see whether the performances will be continued during the legal proceedings, which are likely to prove rather lengthy. Where is the idealism which should characterize the dealings of the Bayreuth representatives of the master's great art work?

Krefeld—According to the fourth annual report, the local Konservatorium shows an increase from 15 to 251 pupils.

Weimar.—Ed. Rosé has been appointed first 'cello of the Court Orchestra as successor to the late Leopold Grützmacher.

Mayne.—The old composer, Weissheimer, who, although in his youth intimately connected with Richard Wagner, made himself notorious in later years by a strongly anti-Wagnerian publication, had a choral work from his pen performed at the recently held Socialist Congress here, without improving the impression previously realized by other of his works.

Vienna.—Contrary to expectation, the historic Theater an der Wien has fortunately escaped demolition; certain structural improvements, including the removal of the top gallery, having been certified by the municipal authorities as sufficient to ensure the perfect safety of the building. A similar happy result refers likewise to the Carl-Theater in the Prater Strasse.—An amateur "Haydn Society" has been formed, with weekly practices for the performance of classical, orchestral, and chamber works.—By order of the Emperor the administrators of the two Imperial theatres and of the Imperial Court Chapel have handed their musical treasures to the Imperial Library, which becomes thereby one of the foremost musical collections in Europe. The Imperial Chapel has forwarded 300 sacred works of various periods anterior to 1850, including numerous rare and valuable autographs. The opera has contributed 1,300 scores, forming a magnificent addition to the old collection, which contained amongst its most noteworthy items numerous MSS. by Gluck, who lived here as Kapellmeister to the Empress Maria Theresia.—The revolving stage, invented by the famous Munich machinist, Lautenschläger, was used for the first time at the Imperial Opera with a splendid performance of Mozart's *Così fan tutte*, which met with an enthusiastic reception. The conductor, Director G. Mahler, accompanied the recitatives on the piano, according to the practice of Mozart's time. The work,

given only ninety-five times since its première in 1790, had not been heard since 1891.—The assets of the late popular composer Millöcker include the scores of thirty-three operettas, sixty-six "Singspiele" and farces, some overtures, twelve Walzer, forty other dance pieces, fifty-one Lieder and numerous sketches.

Gmunden.—Dr. Victor Miller von Aichholz, whose exhibition (*honoris causa*) of his highly interesting art collection has been previously noticed, and in whose house Brahms spent most of the last years of his life, has formed a Brahms Museum in two rooms of the magnificent Villa Aichholz. That ardent musical amateur has purchased the entire house which Brahms had inhabited during ten summers at Ischl, together with its contents. Even the doors and windows were transferred to Gmunden for the erection of the most perfect possible imitation of the great composer's former home, including chairs, pictures, even to the wall-paper and the size of the rooms—in short, everything exactly as it was at Ischl. The table is laid out for dinner or supper, the master's dressing gown hangs on a clothes rack, etc. The museum itself includes Brahms' diplomas, addresses, portraits, sculptures, manuscripts, diaries, letters, etc.

Marienbad.—It appears that the tablet affixed to the house in which Wagner had begun to write *Lohengrin* and *Die Meistersinger*, which had been altered from 1845 to 1844, has, according to further researches, to be re-corrected to 1845. According to a wag's saying, some historian may perhaps come forward to prove, as in the case of Napoleon I., that Richard Wagner never existed.

The Shah of Persia, on his recent visit, showed but slight appreciation of grand opera, but never missed a performance of Offenbach's *Belle Hélène* with the Vienna divette, Frau Kopacsy, in the title rôle, who was requested to sing into a phonograph for the Asiatic potentate's delectation and possibly poignant souvenir at Teheran.

Lemberg.—A magnificent new national theatre for performances in Polish has been inaugurated with the successful production of a new opera—*Janek*, by Ladislaus Zelenki, Director of the Cracow Conservatoire.

Budapest.—An operetta—*Beggar and Prince*, by Cornelius Sziklai—has been well received at the Hungarian Theatre.

Ödenburg.—The local theatre, one of the last German stages still existing in Hungary, will, according to official orders, be closed for German opera and plays from the autumn of next year. The director will consequently have either to introduce performances in Hungarian, which scarcely anybody amongst the 28,000 inhabitants understands, or to close his theatre—an instance of perverse chauvinism which says little for the civilization of that country.

Paris.—On the occasion of the hundredth representation of Massenet's *Cid* at the Grand Opéra, the authors have resolved to contribute £40 sterling to the charity fund of the theatre, and the publishers of the work will do so likewise. These hundred performances have produced receipts of no less than two millions of francs, including over 22,800—the biggest return of all—from the said hundredth representation. The composer received an ovation after the third act.—Besides the above, at least seven lyric works have reached their centenary performance under Gailhard's management, to wit, *Sigurd*, *Salammbo*, *Lohengrin*, *Walkylie* (within a remarkably short time), *Samson et Dalila*, *Roméo et Juliette*, and *La Korrigane*.—The Society of Ancient Instruments achieved a special success at its first concert at the Exhibition with the pretty *Réverences Nuptiales* by Boismortier (1732); the executants were Louis Diemer

Georges Papin, van Waefelghem, Laurent Grillet, and the vocalist Mlle. Jane Bathori.—At the Trocadero, under Taffanel's able direction, a Concertstück by the famous pianist Raoul Pugno was produced with signal success. Other unfamiliar works in the same programme were some excerpts from Félicien David's almost forgotten *Herculanum*, Camille Erlanger's "Kermaria" Suite, a "Messe du Fantôme" by Lefebvre, Paul Puget's *Much Ado about Nothing* Overture, etc.—The well-known baritone, Lassalle, has started a musical and dramatic school, which contains a small lyric stage, on which works composed specially for the pupils will be given.—A very interesting and useful work—"Musique des Fêtes et Cérémonies de la Révolution française"—has been published by Constant Pierre under the auspices of the Paris Municipal Council. It contains, within its about six hundred pages, a complete collection of all the pieces written at the demand or injunction of the governing bodies for the celebration of the great festivals under the first Republic; the names of Méhul, Berthon, Catel, Gossec, Cherubini, Lesueur, Devienne, Jadin, Martini, Langlé, Rouget de Lisle, etc., appear among the composers.—In 1896 Paderewski deposited in a Boston bank £2,000 sterling, devoting the interest therefrom every three years to prizes to be given to American composers. The first competition will take place in November of this year, and the prizes will amount to £140. The jury will consist of nine musicians practising their profession in America, but some of whom are of German origin.—The bust of Chopin, executed by the sculptor M. Georges Dubois, and placed in the Luxembourg Gardens, Paris, was duly inaugurated on October 17th, the fiftieth anniversary of the composer's death.

Etretat.—A little one-act piece, *Jobin et Nanette*, by J. B. Weckerlin, had a successful *première* at the Casino.

Aix-les-Bains.—At the Grand Circle the famous chef, Léon Jéhin, produced a spirited symphonic overture, "Attila," by H. Mirande, and a melodious pianoforte concerto, with the composer, J. Jemain, at the piano. A cleverly written Biblical drama, *La Fille de Jephthé*, by Maurice, was likewise brought out and well received. *Fataleada*, a two-act ballet-legend with chorus, set to music by Louis Hillier, leader of the London Hillier String Quartet, met with a favourable reception.

Brussels.—The Monnaie Opera re-opened with Verdi's *Aida*, under the new management of Maurice Kufferath and Guillaume Guidé, with excellent promises for the new season.

Amsterdam.—Nearly all Dutch cities offered tokens of sincere homage to G. A. Heinze, the Nestor of Netherlandish composers, on the occasion of his 80th birthday. A German by birth, he has for the last 50 years exercised a most beneficial influence over the musical life of this country. The local conservatoire is an offspring of Heinze's Vocal Academy, and the Society of Netherlandish Musicians is largely indebted to him for its foundation. Many of his compositions, chiefly choral, have become known outside his adopted country.

Utrecht.—The local orchestra produced, under the energetic direction of Wouter Hutschenruyter, a highly attractive Symphony in E by Joseph Suk.

Maastricht announces an International Male Choral Competition for the 22nd January next, in celebration of the twentieth anniversary of the foundation of the famous Lauwerkrans, which has won prizes on former similar occasions. Apply for full particulars to P. Schappin, Secretary of the Society, Boschstraat 104, Maastricht, Holland.

Aarhus (on Jütland).—A splendid new theatre has been constructed by the architect Kampmann at a cost of

about £24,000 sterling. The citizens of this town (the second in Denmark, containing 35,000 inhabitants) have subscribed the needful funds, one merchant alone having given £4,000 sterling in order to avoid recourse to the Government. The inaugural work was a new opera, *The Princess with the Small Peas*, text after Anderson, music by August Enna.

St. Petersburg.—At a vocal recital of the Imperial Russian Musical Society nearly forty songs by national composers were given by Mmes. Bolska, Friede, and Mr. Kedrow, the greatest success falling to those by Arenski, Naprawnik, Rimski-Korsakow, Dlusski, F. Blumenfeld, Prince G. M. Wolkonski, Dawydow, Tschaikowsky, C. Cui, and Rubinstein.—A Rubinstein Museum is to be opened on the 20th of November, being the sixth anniversary of the pianist-composer's death.

Rome.—At the initiative of Signor Gallo, Minister of Public Instruction, the State has purchased for the price of 6,000 francs the autograph scores of Bellini's *Norma* and *Beatrice di Tenda* for the library of the Academy of St. Cecilia. (Their authenticity, by the way, has been called in question by Signor Amaro, one of the composer's most recent biographers.) The same official has likewise ordered the photographic reproduction of the autograph score of Pergolese's *Stabat Mater*, preserved at the Abbey of Montcassin, as a gift to the principal Italian and foreign musical institutes, as well as to the municipality of Jesi, the illustrious composer's birthplace.

Florence.—The National Academy of Music might have remembered the tri-centenary Jubilee of the first operatic performance, to wit, *The Death of Eurydice*, words by Rinuccini, music by Giacopo Peri, having been given on the 6th October, 1600, at the nuptials of Henri IV. with Maria of Medicis.

Verona.—In memory of the late King Umberto, a Mass by Gius. Righetti, performed at the Dome, created a genuine impression.

Bergamo.—Dr. Luigi Massinelli has taken the praiseworthy resolution to give to this Town Hall the autographs of the sacred music of his father-in-law, the composer, Simon Mayr, for their preservation in the town library. Although born at Mendorf, in Bavaria, in 1763, he spent almost the whole of his life in Italy, where he died in 1845. The performances of works from his pen included about sixty operas, a large number of cantatas, seventeen masses, four Requiems, twenty-five Psalms, half a dozen oratorios, etc. He was the teacher of Donizetti, who entertained a filial affection for him, as appears from the correspondence of these two artists, which was published in 1875 under the title "Donizetti-Mayr, Notizie e Documenti."

Athens.—The Conservatoire published its report of the term 1st September—31st May. Owing to the intense heat the holidays last three months, and the annual term is reduced to three trimesters. There were twenty teachers besides the director, Mr. Vassos, who teaches pianoforte, vocalization, ensemble playing, choral singing, and theory. There were 122 male and 182 female pupils, together 304, which is highly creditable to a country with a total population of two millions and a half.

The honorary degree of Doctor of Music is to be conferred upon Mr. Fred. H. Cowen and Mr. Edward Elgar by the University of Cambridge.

Deaths.—Joanni Perronet, composer of some works of importance, pupil of the Paris Conservatoire, aged 43.—Gustav Arnold, composer, and president of the Swiss Musical Union.—W. Beatty Kingston, musical critic, and author of light literature, aged 63.—James V. Gottschalk,

one of the ablest American concert impresarij, died, aged 35, through a coach accident.—Fr. Aug. Lorenz, of the Dresden Court Choir,—The Grand-ducal musical director, Fritz Fincke.—Karl Heffner, choral director and singing master of the Royal Max-Gymnasium, and a foremost promoter of musical art, at Ratisbonne.—Kalmán Balazs, the famous chief of an excellent Gipsy orchestra, and composer of several popular Hungarian pieces, died, after some fifty years' connection with his profession. He had been on tour both in Europe and America, and had distinguished favour bestowed upon him by Queen Victoria and Prince Albert.—Paul Oprovill died, aged 83, the oldest, and for over sixty years most notorious street musician (harpist) of Vienna, known as "Old Paul."—Frédéric Crimail, first accessit in harmony at the Paris Conservatoire.—G. F. Thooft, born at Amsterdam in 1829, pupil of the Leipzig Konservatorium, composer of operas, symphonies, etc., founder of German opera at Rotterdam.—Paul Schein, born 1826 in Mohilew, author of numerous valuable collections of Russian folksongs.—Charles Adams, once a favourite tenor, sang at the Berlin Opera 1864–1867, afterwards esteemed teacher in his native Boston (U.S.), aged 66.—Edwin Houghton, tenor, at one time popular in England.—Paolantonio, ex-student of the Naples Conservatoire, where he obtained the diploma as pianist. A pianoforte concerto from his pen was very favourably received. Committed suicide, aged 22.—Zdenko Fibich, born in 1850 at Seborschitz, Kapellmeister at Prague in 1876, Director of the Russian Church Choir in 1878, composer of numerous operas, melodramas, symphonies, choral, orchestral, and chamber works.—Heinrich von Herzogenberg, for many years Director of Composition at the Hochschule and President of a "masterschool" of the Royal Academy, Berlin; composer of a large quantity of instrumental and vocal works, chiefly marked by contrapuntal skill; co-founder of the Leipzig Bachverein. Born at Graz in 1843.—Karl Marcell Sommer, of the Vienna and afterwards Breslau Opera, aged 45.—Friedrich Rebling, once a highly esteemed member of the Leipzig Opera, since 1877 vocal teacher at the Konservatorium of that city, aged 65.—Franz Battlogg, editor of *Kirchenchor* and worthy promoter of Catholic church music; aged 64.—Signor Giannandrea Mazzucato, son of Alberto Mazzucato, Boito's teacher, adapted many operas into Italian.—Slaviansky d'Agenref, Russian singer and conductor, made tours through Europe with a Russian choir, aged 64.—Sims Reeves, the distinguished singer, died at Worthing on the 25th ult.; born Oct. 21, 1822.

NOTICE TO MUSICAL SOCIETIES, ETC.

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